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ABSTRACT

This manual was developed as a resource for teacher inservice workshops on writing and also for use by individual teachers in developing their own writing skills. Areas of instruction include: development of various manuscript elements (title, table of contents, etc.): generation of unique ideas: typing and illustration: and ways to publish the completed manuscript. (CJ)

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HOW TO BE A TEACHER AUTHOR

WRITING TEAM

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THIS SERIES

WAS MADE POSSIBLE BY.....

- *the support given by Eugenia Kemble, Assitant to the President and Marilyn Rauth, Director of the AFT Educational Issues Department*
- *the productive dialogue between the AFT Teacher Center Advisory Group and the State Network Representatives and the AFT Teacher Center Resource Exchange*
- *the continued exchange of ideas and resources among teacher center staff and policy board members during the past year.*
- *the skill of Karla Smith and Chandrai Jackson who spent tedious hours preparing the manuscript for print and Ronald Hunt who created a work of art from lines and letters*
- *the creative genius of the writing team members whose talents and understanding made this publication a reality within a short span of time.*

OTHER MODULES IN THE SERIES INCLUDES:

HOW TO ORGANIZE A TEACHER CENTER NEEDS ASSESMENT

HOW TO CONDUCT A TEACHER CENTER TALENT SEARCH
HOW TO CHALLENGE THE BIONIC TEACHER and GENERATE SIX MILLION NEW IDEAS

HOW TO OPEN YOUR TEACHER CENTER DOORS
HOW TO DEVELOP MANAGEMENT TECHNIQUES
HOW TO FIND THE INSERVICE DOLLAR
HOW TO DEVELOP COMMUNICATION PRODUCTS (Media Pak)
HOW TO BE AN EFFECTIVE CONSULTANT (Media Pak)

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-1980-

Harold I. Cotler is presently the Coordinator for the Cape May County, New Jersey Teacher Center, part of the Southern New Jersey Regional Teacher Center, Glassboro State College, Glassboro, New Jersey 08028.

He has had several sets of activity cards published -- N J 4 U 2 C -- New Jersey For You To See, P A 4 U 2 C -- Pennsylvania For You To See, and several sets of task cards in language arts, and social studies. Two curriculum guides in World Geography and American History were published by Seton Hall University. In 1977, the Encyclopedic Deskbook of Classroom Ideas and Teaching Activities was published by Parker Publishing Company, West Nyack, NY. In the Spring of 1980, Galaxy of Games, Stunts and Activities for Elementary Physical Education was published.

In addition, he is working on a Doctorate in Education at Temple University, Philadelphia, Pennsylvania, in Curriculum and Instruction.

Pat Weiler presently directs the AFT Teacher Center Resource Exchange. As a classroom teacher in the Detroit Public Schools she had an opportunity to develop math and reading programs with other teachers in Region 8 schools. During the past two years, she wrote Teacher Centers: Putting the Pieces Together for Success, a comprehensive manual for teacher center policy board members. She also edited the other seven modules of the Teacher Center: How To Series and the multi-media training paks for teacher center leaders. She is co-editor for "Don't Miss It" published in Education Unlimited. She has written articles for AFT Action, Teacher Center Newsletters and the Journal of the Association of Teacher Educators.

Dear Teacher-Author,

It is often said that writing cannot be taught, and in so far as writing is an art, this is true. But writing is also primarily a craft, and crafts can be taught and learned.

Most of us teach ourselves, by trial and much error. This is many times discouraging and always time-consuming. Teachers are busy people, and if they can be shown how to avoid some of the errors - and trials - they have cause for gratitude.

BE A TEACHER-AUTHOR, by Harold I. Cotler, guides the beginning writer through the actual arrangements for writing a book from the Table of Contents to The End. It also, very importantly, deals with some of the psychological aspects of writing, from getting started - not an easy step for most of us - to coping with rejection slips.

In writing workshops I have conducted for teachers I have heard with discouraging regularity of manuscripts unfinished for years, or worse, never begun. "It's all in head," you tell me. "I just can't seem to get it down on paper."

You never lack for ideas; teachers always have plenty of those. Nor do you lack excuses for not writing; everything from having too little time to being frightened of rejection. You are not alone in this, of course. Most writers would do almost anything rather than sit down and write. Even in the short time it has taken to begin this letter to you I have been overcome with an irresistible urge to clean the oven - hardly an activity normally high on my list of pleasures.

To explore the psychological reasons which make it so hard for a writer to get close to his typewriter or yellow pad would probably require a module all to itself. Meanwhile Harold I. Cotler's section Time & Place to Write will be of help to all of you with a headful of good ideas and a morbid fear of typewriters.

BE A TEACHER-AUTHOR addresses itself mainly to those of you who plan to write a book. It will take you in clear and simple steps through everything from choosing a title to finding a publisher and making a friend of your editor. However, many of Mr. Cotler's suggestions can be applied to the writing of articles as well.

The table of contents serves as the skeleton on which to build the body of the book. For an article a simple outline will serve the same purpose and will prevent you from rambling. Teachers are accustomed to captive audiences. Remember that while a pupil cannot leave the classroom without permission, there is nothing to stop a reader from putting down your article if he is bored. An outline will help you to say what you have to say and get out. It will also be useful if you wish to find out from an editor if his magazine might be interested in your article. Just send the outline and a short summary. You may, of course, if you prefer, submit the completed article and hope for the best.

Mr. Cotler's discussion of choice of title, opening paragraphs which will catch the editor's eye, the summing up at the end, is applicable both to books and articles.

It is, by the way, important that you read the magazines to which you submit your work. I would not bother to mention so obvious a thing except that I discovered in my workshops that teachers seldom bother to do this. If you get rejected by the English Journal because you sent them a thrilling account of a new car-repair course in Shop, it serves you right.

Mr. Cotler must, incidentally, write for a very generous publisher, since he doesn't mention the importance of always including a stamped, self-addressed envelope. The hope, sometimes nourished by naive and inexperienced authors, that by neglecting to do this, they will force an editor into buying their manuscript, is delusive. Unless the submission was specifically requested, the editor does not have to send it back. He can throw it in the waste-basket. So do buy some extra stamps and envelopes. It's a tax-deductible expense, as are all expenses incurred doing research and buying the materials necessary for the actual writing, right down to typewriter ribbons and carbons. So, in the happy assumption that you might just make some money from your writing, do keep records for the IRS.

The lay-out and graphics, as well as the text of BE A TEACHER-AUTHOR are so clear and easy to follow that they may well serve you as an example. Always remember that if it reads easily it has been hard to write. But editors will love you for clarity and brevity, so do take the trouble.

I wish you good luck and success. Remember, the best way to keep from fretting about a manuscript that is making the rounds, is to start writing something new.

Sincerely,

Ursula Zilinsky

Ursula Zilinsky

Ursula Zilinsky was born in Germany and educated at the International School in Geneva, Switzerland and at New York University. She is the author of two novels, articles in THE WRITER and CECILY, a play for children which has been performed in New York. She has conducted workshops on writing and is presently at work on a long novel about Edwardian England.

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THE REAL CHALLENGE

As a teacher, your insights, experience and original strategies for instruction are among the contributions that are needed to improve education today. Moving closer to the twenty-first century forces us to reevaluate our position as teachers and capitalize on our resources. Your accumulated years of study and research blended with successful classroom experience give you an important vantage point from which you can view events and changes. Your observations and recommendations will be read if you put them into print. This is the time for your insights to be shared.

Editors are anxious to receive your contributions. Although this publication does focus on the preparation of books, it is hoped that you will plan to write brief articles to be submitted to the Journal of Teacher Education and the Phi Delta Kappan as well as other educational publications. The ERIC Clearinghouse on Teacher Education is anxious to review your manuscript and incorporate it into the ERIC system.

Accept the challenge of the moment. Spend time developing a journal, planning your article and then editing your manuscript. Your publication will have an impact and become a new force in "our aggressive striving for professionalism."

Time & Place to Write

Writing an article or a manuscript for publication is just like a job. At times you must force yourself to work. Inspiration frequently arises at odd times and places. When the creative writing bug hits you, WRITE ON.

Some suggestions for writing include:

- Find your own special place to write -- could be on the dining room table, in the recreation room, near a quiet lake, or in your classroom.
- Develop your own system of writing. Some may wish to use a typewriter and compose and edit at the same time. Others may wish to take notes on index cards. Others may use notebook paper or legal pads to write. Whatever system you use, use it.
- It is often helpful to write down ideas and fill them in later. This type of outline form may help in your thinking processes. Again, it is up to you to do your own thing.
- Let the articles or ideas sit for a short period of time. After they have rested, pick them up again. Rewrite, revise, and rewrite again.
- A good idea is to have a pad of paper and a pencil with you at all times. When you wake up at night, you may suddenly have an inspirational thought. Write it down.
- In developing a series of activities you may think of titles first and develop the activities later. Again, you develop your own system.
- Share the materials with your co-workers and colleagues. As they look at an idea they may think of a variation or modification. Learn from others.

NOTES:

- *When you type the material, type in double space. This will allow you to insert comments and ideas with ease. If you write the materials in longhand, you may wish to skip lines to allow for corrections and modifications.*

- *Don't be frustrated if it doesn't sound right the first time. Do it again until you are satisfied with the final product. During the entire process, there will constantly be changes.*

DON"T LOSE HOPE! WRITE .....

If you want to create a writing environment:

- *Keep a daily log of your creative moments.*
- *List the circumstances that exist when your creative ideas begin to flow. Note the time of day, the place, events, and people involved that lead to your creativity.*
- *After a few weeks, analyze the log. Then when you want to write, try to create the environment for yourself that will spark your creative moments*

Now Begin Writing...

Keep a daily log of your creative moments.

*List the circumstances that exist when your creative ideas began to flow. Note the time of day, the place, events and people involved.

*After a few weeks analyze the log. When you want to write, try to create the environment for yourself that will spark your creative moments

Daily Log:

Day 1 _____

Day 2 _____

Day 3 _____

Day 4 _____

Day 5 _____

Day 6 _____

Day 7 _____

Week 2

Day 1

Day 2

Day 3

Day 4

Day 5

Day 6

Day 7

Notes.....

DEVELOPING AN INTRODUCTION

PURPOSE

The purpose of the introduction, obviously, is to introduce the reader to the book -- its purposes, format, and unique features. UNIQUE is a key word in the successful development of material for publication. Much educational material has been a re-hash of previous publications. Your task is to develop an item which is different from the rest of the material on the market. When you read other books and instructional materials, you may have said, "I have done that before." YOUR novel book should hit the teacher with its originality and difference.

A major part of the introduction is geared to establish a relationship with the reader. Address the teacher as a person. Talk to him or her. Place yourself in his or her position. Some examples of this type of communication include the following: "As teachers, we all know....." "Educators know that....." This will help to personalize the book and will set a format for the remainder of the text.

UNIQUENESS

In your introduction, you must indicate the many ways in which your publication is unique and very innovative. You must believe in your own ideas. Give several illustrations of sample activities or ideas. Select your best for the introducton. Don't use too many or you will overwhelm the teachers.

AUDIENCE

Indicate the audience for the book or publication. If it is for elementary teachers, say so. It is fairly difficult for a book to meet the needs of all levels of instruction. Gear the book to a specific audience. If it may be used by student teachers, librarians, aides, experienced teachers, or the neophyte, say so.

Indicate the reason for the book in a paragraph or two. Tell the experiences which you have had which have lead to developing the book -- there was a need for this type of curriculum material in a given level of instruction -- the convenience of having the materials together in one easy-to-use guidebook, etc.

THE BOOK TITLE . . . SOME CONSIDERATIONS

Some people feel that "You can't judge a book by its cover, but you also cannot judge a book by its title." The title should indicate the general content of the book and the intended audience for the book. Unique features of the book may also be reflected in the title.

If you have developed a title, suggest it in your manuscript and submit this to the publisher. If there are changes in the title, they may be done to improve the effectiveness of the text.

During the development of a book, a working title may be used. As the book develops and perhaps changes, a final title will be established between the author and the publisher. The publisher is well-aware of the importance of a proper title in developing an effective sales program.

Take some time to review titles of other books in the field. Again, seek to develop a title which does not replicate a book in print. This will avoid the "It's the same old thing again."

The number of words in a title is important to consider. If the title sounds like a dissertation, sales of the product may be affected. If the title is "too clever" sales will change. The title should be one which makes you want to pick the book up and read it.

In some cases, the publisher may have a title in mind. You may write the book for the title.

NOTES:

Now Begin Writing

*Decide on a topic for your book.

*Set up the environment necessary for a creative idea flow. You may want to go through magazines with commercial ads to help get you in a creative mood.

*List as many titles as possible for the publication. Limit your time to ten minutes.

*Screen the list-choose the five that seem most appropriate. Try to eliminate. Choose the one that best describes your theme.

*Save the list, after the book is written, go back to your list. If another title seems to be more appropriate, change your original selection.

*Share your list with friends; ask for further suggestions.

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NOTES:

SUGGESTED TABLE OF CONTENTS

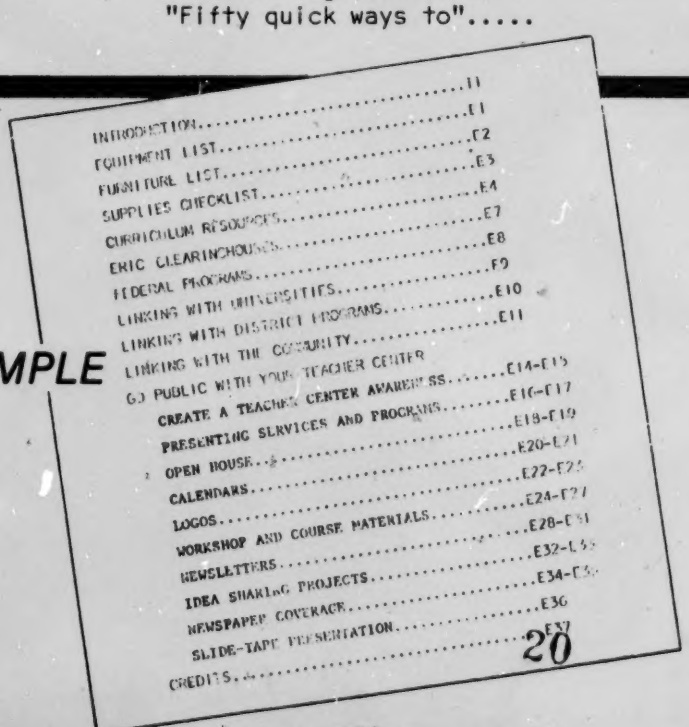
When developing a suggested table of contents, write the titles for the sample chapters first. Develop a generalized outline for the book. Each chapter should be self-sufficient and lead to a total concept for the book. The titles of the chapters should attract the reader's interest.

The subheadings for the table of contents should clearly indicate the purpose of each chapter and give the reader a true and concise picture of the book. Many people look at books and peruse the table of contents. Be sure that the materials are of sufficient interest.

KEY WORDS TO USE IN THE TABLE OF CONTENTS INCLUDE:

"How to...." .....
"Here are several ways to".....
"Motivation in".....
"Suggestions for".....
"Variations".....
"Unique or different ways to".....
"A teacher's guide to".....
"Fifty quick ways to".....

EXAMPLE



INTRODUCTION.....I1
EQUIPMENT LIST.....E1
FURNITURE LIST.....E2
SUPPLIES CHECKLIST.....E3
CURRICULUM RESOURCES.....E4
ERIC CLEARINGHOUSES.....E7
FEDERAL PROGRAMS.....E8
LINKING WITH UNIVERSITIES.....F9
LINKING WITH DISTRICT PROGRAMS.....E10
LINKING WITH THE COMMUNITY.....E11
GO PUBLIC WITH YOUR TEACHER CENTER
CREATE A TEACHER CENTER AWARENESS.....E14-E15
PRESENTING SERVICES AND PROGRAMS.....E16-E17
OPEN HOUSE.....E18-E19
CALENDARS.....E20-E21
LOGOS.....E22-E23
WORKSHOP AND COURSE MATERIALS.....E24-E27
NEWSLETTERS.....E28-E31
IDEA SHARING PROJECTS.....E32-E33
NEWSPAPER COVERAGE.....E34-E35
SLIDE-TAPE PRESENTATION.....E36
CREDITS.....E37

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Be sure the table of contents maintains the central theme of the publication. It must be concise and yet reveal the theme of the entire book. If the narrative sections are too long, you may lose your audience.

The materials in the table must be sequential in nature and develop in a logical organized procedure. Don't talk about one topic, move to another, and return to the original one. Develop each topic effectively and move to another one.

Publishers will be concerned with typesetting and format. Your task is to develop the content. Allow the project to sit for a period. REVIEW. REVISE. REWRITE. SUBMIT.

SUGGESTIONS FOR DEVELOPING EFFECTIVE TABLE OF CONTENTS

1. *Divide the book into approximately 12-15 chapters. More if needed.*
2. *Identify each of the chapters with an appropriate title.*
3. *Limit the length of the subheading (you phrase where possible)*
4. *Examine the suggested table of contents to determine if the topics suggested fairly treat the content area and present a balanced approach.*
5. *List the introduction in the table of contents.*
6. *Have an evaluation as one of the chapters.*
7. *Make the introductory chapter set the stage for the publication.*
8. *Divide the comprehensive content area into several sequential chapters.*
9. *Develop an appendix for various tables. (If appropriate)*
10. *ADD YOUR OWN* _____

REASON

Indicate the reason for the book in a paragraph or two. *Tell the experiences which you have had which lead to developing* the book-- there was a need for this type of curriculum materials in a given level of instruction-- the convenience of having the materials together in one easy to use guidebook, etc.

An important aspect of an introduction and a successful publication is practicality. Can the teachers use the materials immediately in the classroom? Teachers need theory at times, but successful classroom instruction needs to use the theory to develop practical, hands-on experiences for the students.

Give the teacher several problem areas which will be solved by the utilization of your materials. Indicate how the activities were successful -- tried and tested.

SOME EXAMPLES OF THESE ARE:

to motivate student interest.

to help students develop positive self-concepts.

to enrich reading and mathematics skills.

to develop ability to solve problems, ...etc.

Specifically tell the teachers how your activites and ideas help to solve these problems.

As a final part of the introduction, leave the teacher with a motivating device such as ... "Try these with your students. You and your students will enjoy the activities." or "Teach your students and they will teach you."

Now Begin Writing

*Using your outline as a guide, write an introduction for your publication.

*Use the introduction checklist as a guide.

NOTES:

SOURCES OF IDEAS

Teachers and teacher-authors frequently need motivation to write and find ideas. Some sources for ideas

PHONE BOOK	TELEVISION	RADIO	FRIENDS
MAGAZINES	RELATIVES	AIRPORTS	TELEPHONE
PACKAGES	BARBER SHOPS	CALLS	VACATIONS
BROCHURES	PROJECTS	TEACHERS	ADVERTISEMENTS
POSTERS	LETTERS	BOOKS	BILLS

TRY BRAINSTORMING.

DID YOU?

___ 1. Write the introduction to set the stage for the rest of the material in the book?

___ 2. Speak directly to the reader or did you use the third person?

___ 3. Include several motivating activities to *meet* the reader's interest?

___ 4. Indicate the unique features of the book?

___ 5. Theorize or use the basics?

___ 6. Set the tone in the introduction for the rest of the book?

___ 7. Mention the title of the book several times or not at all?

___ 8. Indicate the need for the book and/or the reason why the book was written?

___ 9. Indicate the problems that will be solved by reading ***YOUR*** book?

___ 10. Shape your paragraphs to reflect your experience and expertise?

___ 11. Keep your introduction short?

___ 12. Identify activities that were experimental as well as those that were tried and tested?

___ 13. Read the introduction orally to see how it sounds?

___ 14. Were you happy about the introduction or would you like to change some of the material?

___ 15. Have a friend or colleague look at the materials for an evaluation?

___ 16. LIST YOUR OWN CRITERIA: _____

Now Begin Writing

*Keep an idea journal

*Write ideas that interest you as you travel, wait in line, read, talk, or listen.

*Become atuned to phrases, interesting events and people. Experiences can be a rich resource to you as an author.

*Write descriptions of experiences that make an impression on you. Limit them to one paragraph.

IDEA JOURNAL:

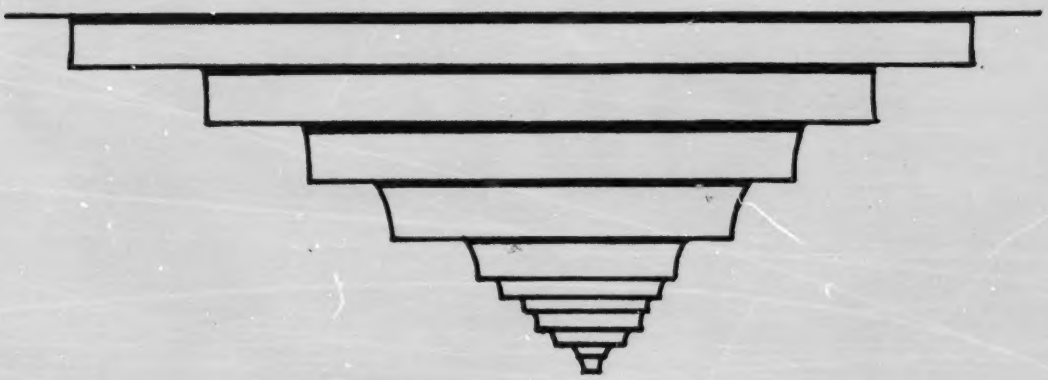
NOTES:

DEVELOPING A SAMPLE CHAPTER

THE SAMPLE CHAPTER FOR YOUR BOOK IS ONE OF THE MOST IMPORTANT SELLING POINTS TO THE PUBLISHER. IT TRULY INDICATES THE FLAVOR AND PROJECTED CONTENT FOR THE BOOK. THE BASIC COMPONENTS OF THE CHAPTER ARE:

INTRODUCTION

The INTRODUCTION *of the chapter is a one or two paragraph feature which tells the reader the purpose of the chapter and indicates reasons why he should continue to read the chapter. It should talk directly to the teacher as an individual. Personalize it.*



ACTIVITIES

The ACTIVITIES *within the chapter should be developed with the particular audience in mind. Tell the teachers what you are going to do and then do it. The activities and ideas should be motivating and exciting for the students. Each activity should have a clearly stated objective in mind. The teachers must know the purpose of the activity and understand it in order to effectively communicate with their students.*

After the title for the activity has been developed, develop the activity in detail. Teachers like to have material that is ready for classroom use. State the objective or purpose of the activity. This may be done in behavioral terms, but it is not required. What materials or equipment are needed for the activity? The list should be specific and available within the school system or building.

The grade level and time required for the activity should be indicated. If the activity takes a half hour (and you have only 15 minutes), you need to know this. If appropriate, list a way to motivate the students to want to participate in the activity. The activity level may also be indicated -- rank from high to low.

The activity should be developed with the types of students in mind. If the activity is geared for gifted and talented, indicate this. The activity should be specifically defined -- list all of the steps needed to complete. If a pre and post activity is needed, indicate this.

Variations or suggestions to the activity should be included. Teachers frequently say that an idea is good, BUT it won't work in MY class. Give the teachers a list of several ways to modify the idea.

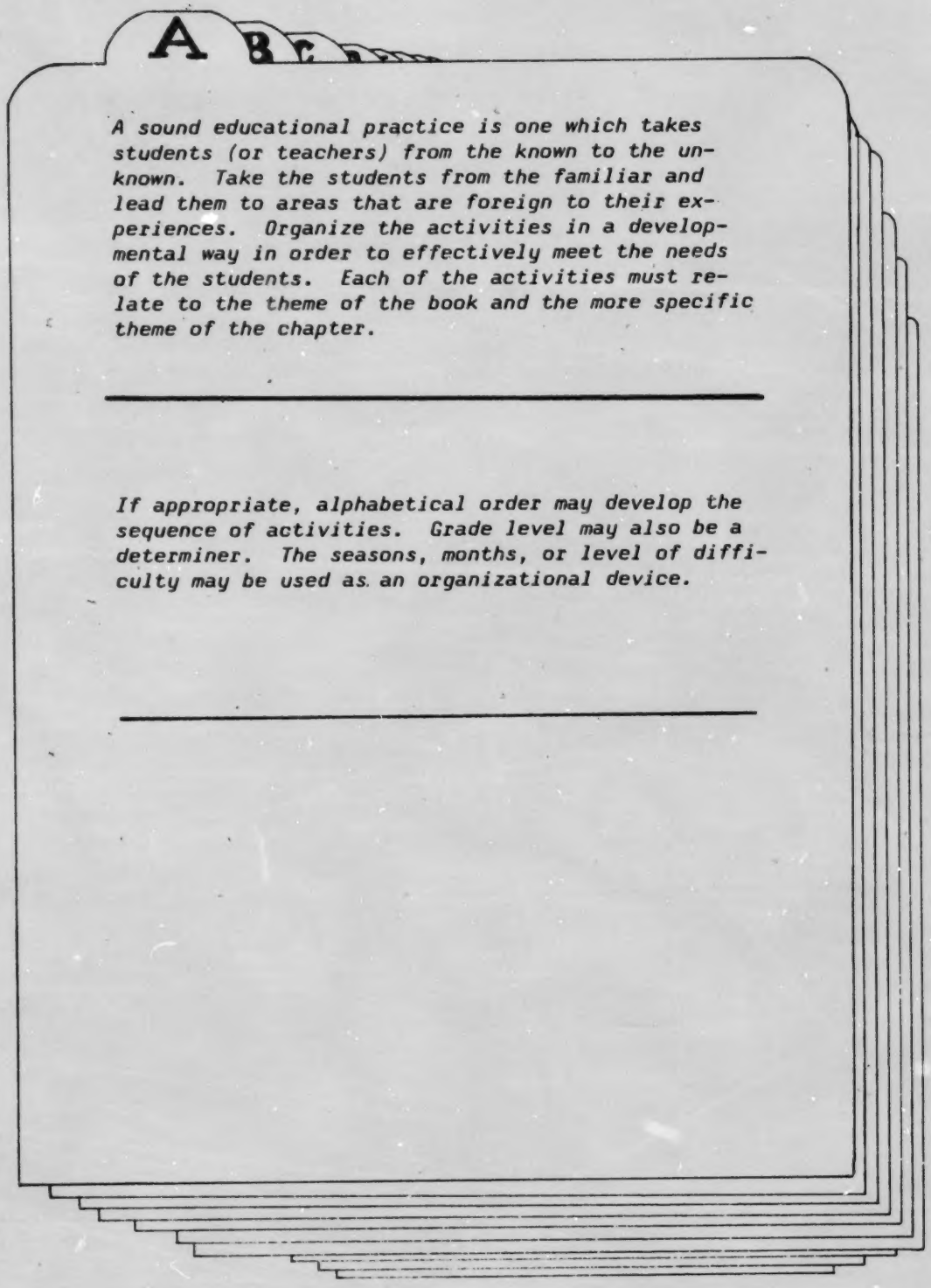
After the ideas have been well-developed, how can you tell if the activity was a success? There should be some type of evaluative device to determine the effectiveness.

Some types of evaluations include:

TEACHER OBSERVATION,
PENCIL AND PAPER TEST,
TEACHER-PUPIL CONFERENCES,
PROJECTS,
HOMEWORK ASSIGNMENTS,
STUDENT SELF-EVALUATION,
and
BULLETIN BOARDS

These evaluative devices will determine if the original objectives have been reached.

Each activity may be complete within itself or may be a part of a series of inter-related activities.



A sound educational practice is one which takes students (or teachers) from the known to the unknown. Take the students from the familiar and lead them to areas that are foreign to their experiences. Organize the activities in a developmental way in order to effectively meet the needs of the students. Each of the activities must relate to the theme of the book and the more specific theme of the chapter.

If appropriate, alphabetical order may develop the sequence of activities. Grade level may also be a determiner. The seasons, months, or level of difficulty may be used as an organizational device.

FORMAT..... *possible format for the development of the chapter include:*

SAMPLE LESSON PLANS,

A SERIES OF PARAGRAPHS DEALING WITH SPECIFIC TOPICS,

LEARNING CENTERS OR STATIONS,

USE:

DIAGRAMS,
CHARTS AND GRAPHS,

or
OTHER FORMAT WHICH YOU FEEL IS MORE APPROPRIATE.

You are the best judge to decide the best format for your book.

Once you have decided upon the format (and it may be varied within chapters and within the book), proceed to develop the specific activities to best examplify your work. Titles for the activities MUST be motivating. Think of ways in which the students will react to the activity. The titles should reflect the content.

CONCLUSION

Limit the CONCLUSION *for the chapter to one or two paragraphs. Summarize contents of the chapter. Indicate the central theme. Again, personalize the conclusion and talk to the readers who will read the book. Put yourself in the teacher s place and review the essentials in the chapter.*

Now Begin Writing

*Develop a sample chapter for your book.

*Follow the guidelines listed

NOTES:

NOTES:

UNIQUENESS OF MATERIALS

In developing content and activities for a publisher, it is vital for you to try to develop new and different ideas and activities. Use an old idea with a new twist.

As you read other books in the content area, make notes of areas which could be improved. When you do this, you will be one step ahead of other authors.

Activities may be similar in nature to others, but YOUR unique style and presentation will help to sell the book.

Constantly think of ways to modify a basic activity to effectively meet the needs of teachers and students. A brainstorming session may help in this area for the development of a successful product.

Read your ideas from several different perspectives. Read them as an experienced teacher. Read them as a student-teacher.

Show your ideas to other teachers and have them work with the ideas. This will help to develop an improvement in the activities. Feedback is a vital concept in the classroom.

Think of different ways to accomplish the same objectives. This will challenge you and the teachers who read your book.

Now Begin Writing

*Add to your journal. As you study your favorite authors, note the style and the graphics used in the publication.

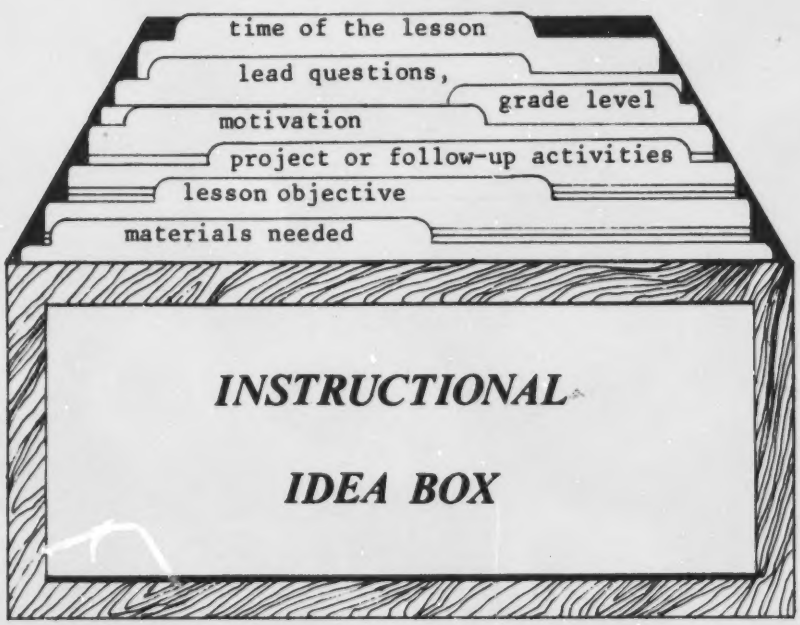
*Adapt your writing to include interesting phrases and a variety of introductions to sentences.

QUOTES:

HOW TO DEVELOP A SUCCESSFUL LESSON FILE

A successful lesson file is indeed that -- one which contains your best lesson. A 5x8 index card may be used to keep the file. A loose-leaf notebook may also be used. The exact format of the successful lesson file is not important. What is important are the materials in the file.

FILES MAY CONTAIN:



Now Begin Writing

*Begin or expand your idea file.

*If you use copyrited materials, always list the source. Try to adapt and adjust the activities to your work.

* Set a time-line for your publication. (make it reasonable)

*Write the other chapters of the book.

*Share the materials with a friend to test your ideas.

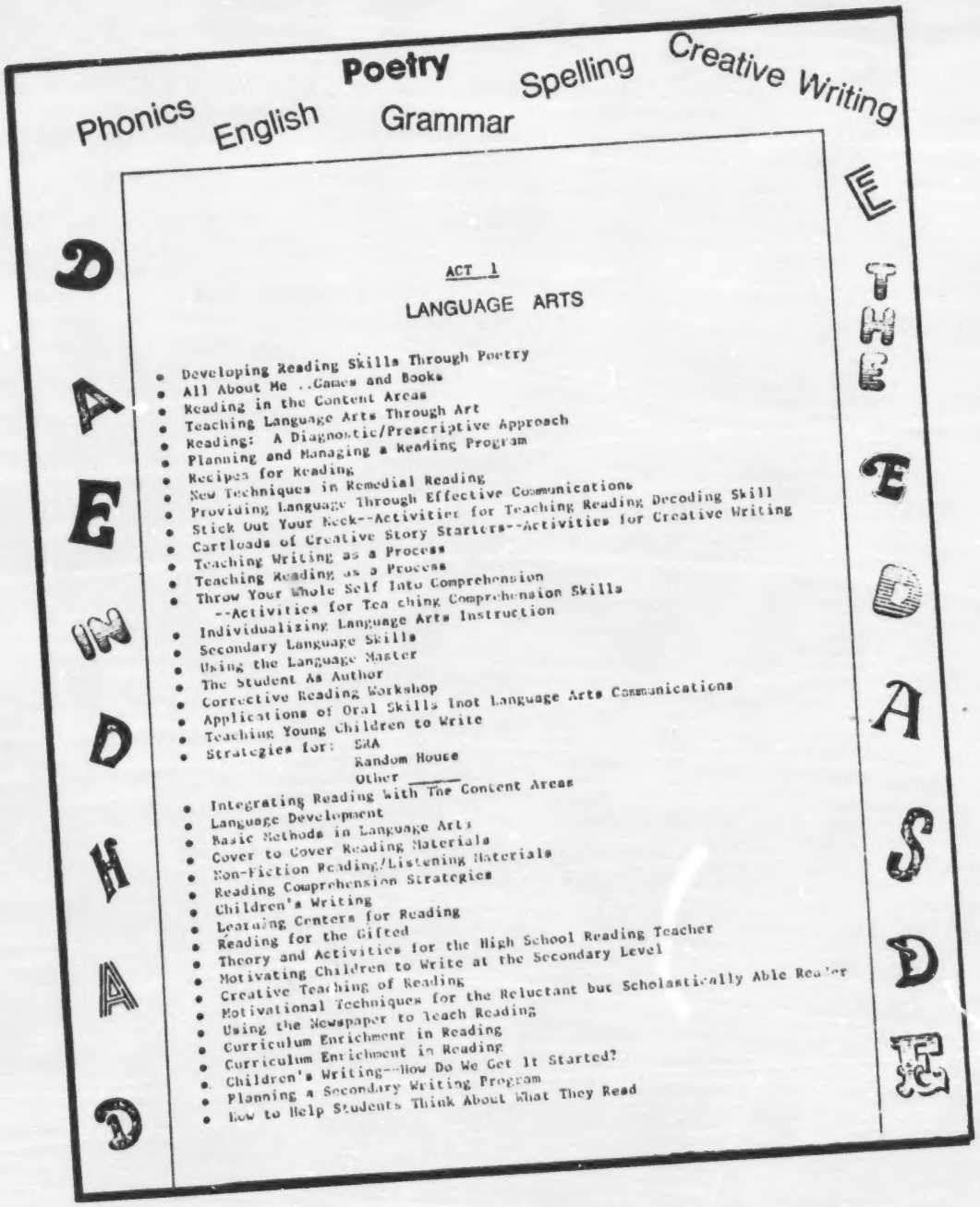
*Search your local resources.

*Contract with the artist who will enhance your book.

NOTES

Successful plans may be developed into the sample chapter for the book or be used throughout publication.

Explore other ways to use your ideas.

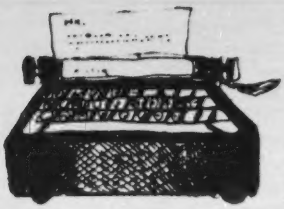

Poetry
Spelling
Creative Writing
Phonics
English
Grammar
DEADHEAD
THE EDGE
ACT 1
LANGUAGE ARTS
• Developing Reading Skills Through Poetry
• All About Me ..Games and Books
• Reading in the Content Areas
• Teaching Language Arts Through Art
• Reading: A Diagnostic/Prescriptive Approach
• Planning and Managing a Reading Program
• Recipes for Reading
• New Techniques in Remedial Reading
• Providing Language Through Effective Communications
• Stick Out Your Neck--Activities for Teaching Reading Decoding Skill
• Cartloads of Creative Story Starters--Activities for Creative Writing
• Teaching Writing as a Process
• Teaching Reading as a Process
• Throw Your Whole Self Into Comprehension
--Activities for Teaching Comprehension Skills
• Individualizing Language Arts Instruction
• Secondary Language Skills
• Using the Language Master
• The Student As Author
• Corrective Reading Workshop
• Applications of Oral Skills Into Language Arts Communications
• Teaching Young Children to Write
• Strategies for: SRA
Random House
Other _____
• Integrating Reading With The Content Areas
• Language Development
• Basic Methods in Language Arts
• Cover to Cover Reading Materials
• Non-Fiction Reading/Listening Materials
• Reading Comprehension Strategies
• Children's Writing
• Learning Centers for Reading
• Reading for the Gifted
• Theory and Activities for the High School Reading Teacher
• Motivating Children to Write at the Secondary Level
• Creative Teaching of Reading
• Motivational Techniques for the Reluctant but Scholastically Able Reader
• Using the Newspaper to Teach Reading
• Curriculum Enrichment in Reading
• Curriculum Enrichment in Reading
• Children's Writing--How Do We Get It Started?
• Planning a Secondary Writing Program
• How to Help Students Think About What They Read

TRY IT! YOU'LL LIKE IT!

TIMELINE FOR AUTHORS:

ESTIMATED TIME FRAME

	Date Begun	Completion Date	Deadline
Journal (pp.1-3)			
Overview of book or article (pp 8-9)			
Table of Contents (pp 14-15) (Chapter outline)			
Sample Chapter (pp 23-30)			
Developing Idea Files (pp 33-36)			
Writing the Article or Book (pp 22-29)			
Develop a Draft for Review			
Choose a Publisher (pp 40-44)			
Edit Publication			
Type second draft			
Edit Draft (repeat if necessary)			
Submit manuscript (pp 45-46)			
Other Activities:			



Prepare Your Final Copy....

When you have written, revised, and written again, it is then time to TYPE.

SUGGESTIONS FOR TYPING

— Type an original with two carbons. Send the original and one carbon copy to the publisher. You retain the second carbon copy.

— If you have access to a copy machine, make at least one copy of the manuscript and related material. Place this in a file for future reference.

— Don't be concerned about having the copy perfectly spaced on the 8½ x 11 inch page. Use double space for typing.

— Note the spelling. Correct typos.

— Use the carbon only once for a good copy.

— If the typewriter needs cleaning, do it **before** typing the material.

— **PROOFREAD** the material several times. Have someone else proofread your material. After you have read and re-read for the tenth time, you cannot see your errors.

— Clip, **DO NOT STAPLE,** the papers together. It facilitates the publisher's efforts if paper clips are used. Stapling often results in torn pages.

— Be sure the pages are numbered (in case the clips are lost).

— Place your name on each page.

— Again, publishers may require different formats for typing - check with them.

— ADD YOUR OWN_____

— _____

— _____

— _____

— _____

ILLUSTRATIONS AND ARTISTS

If you are gifted and talented as an artist and writer,

GREAT!

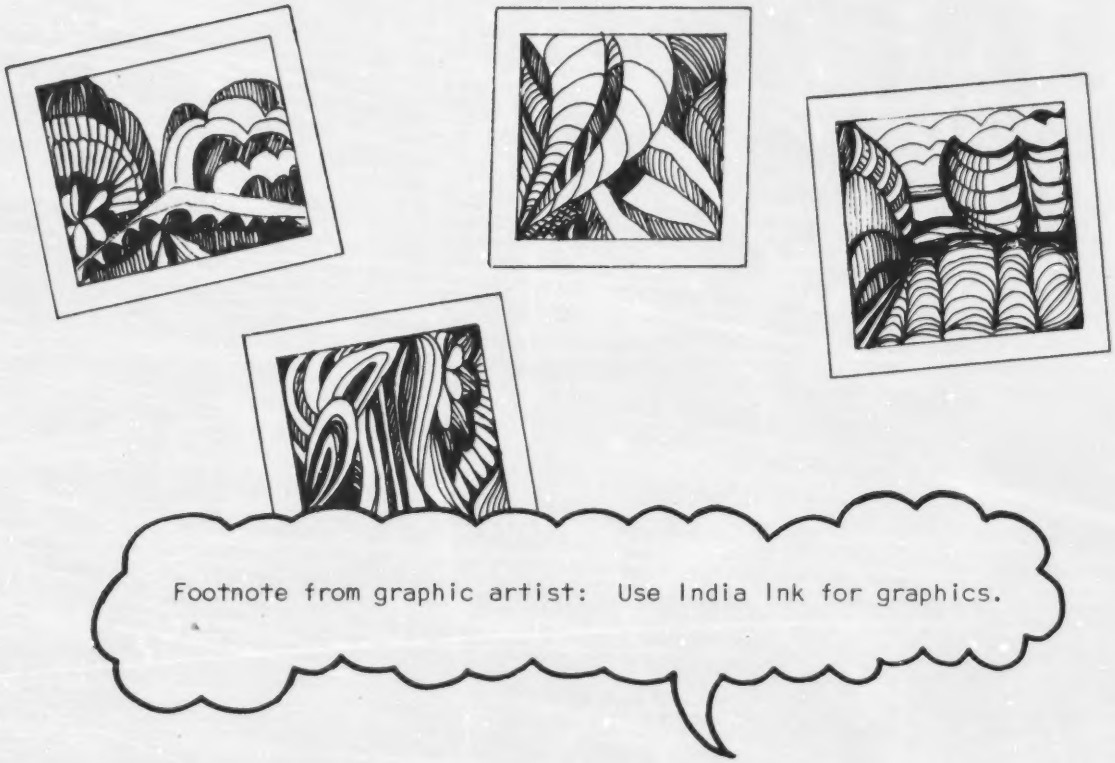
If not, your task is to locate an artist who can effectively communicate your ideas.

Art teachers in your school may be willing to work with you in developing some tables and illustrations. Art students or one of your friends may assist you.

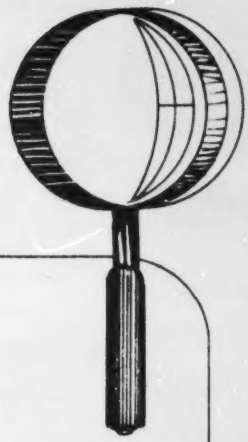
ILLUSTRATIONS

1. *Effectively convey the idea.*
2. *Supplement material.*
3. *Add to the Image of the Book.*

In some cases, it is your responsiblity to pay for the art work. Again, talk to the publisher about this.



Footnote from graphic artist: Use India Ink for graphics.



HOW TO FIND A PUBLISHER

When you have developed your manuscript or sample chapter, locate a publisher who will (hopefully) publish your materials.

There are various sources available in the public library which list the names, addresses, and areas of interest of various publishers. Search these lists until you find a series of publishers who publish the materials relevant to you. You may send letters of inquiry to obtain more information about the types of books and manuscripts which interest the publisher at the present time.

Another source of information for a potential publisher would be to see what types of materials they have published in the past. If the content and presentation are similar to yours, develop a plan and follow through with it.

If your book is an elementary level book, you may take a look at several book clubs to determine the latest publications.

Various magazines, including Writer's Digest, *list potential publishers and the types of specific materials needed for publications.*

Educational magazines, such as Instructor, Learning, Teacher, and Kappan, *frequently have the names and addresses for publishing companies.*

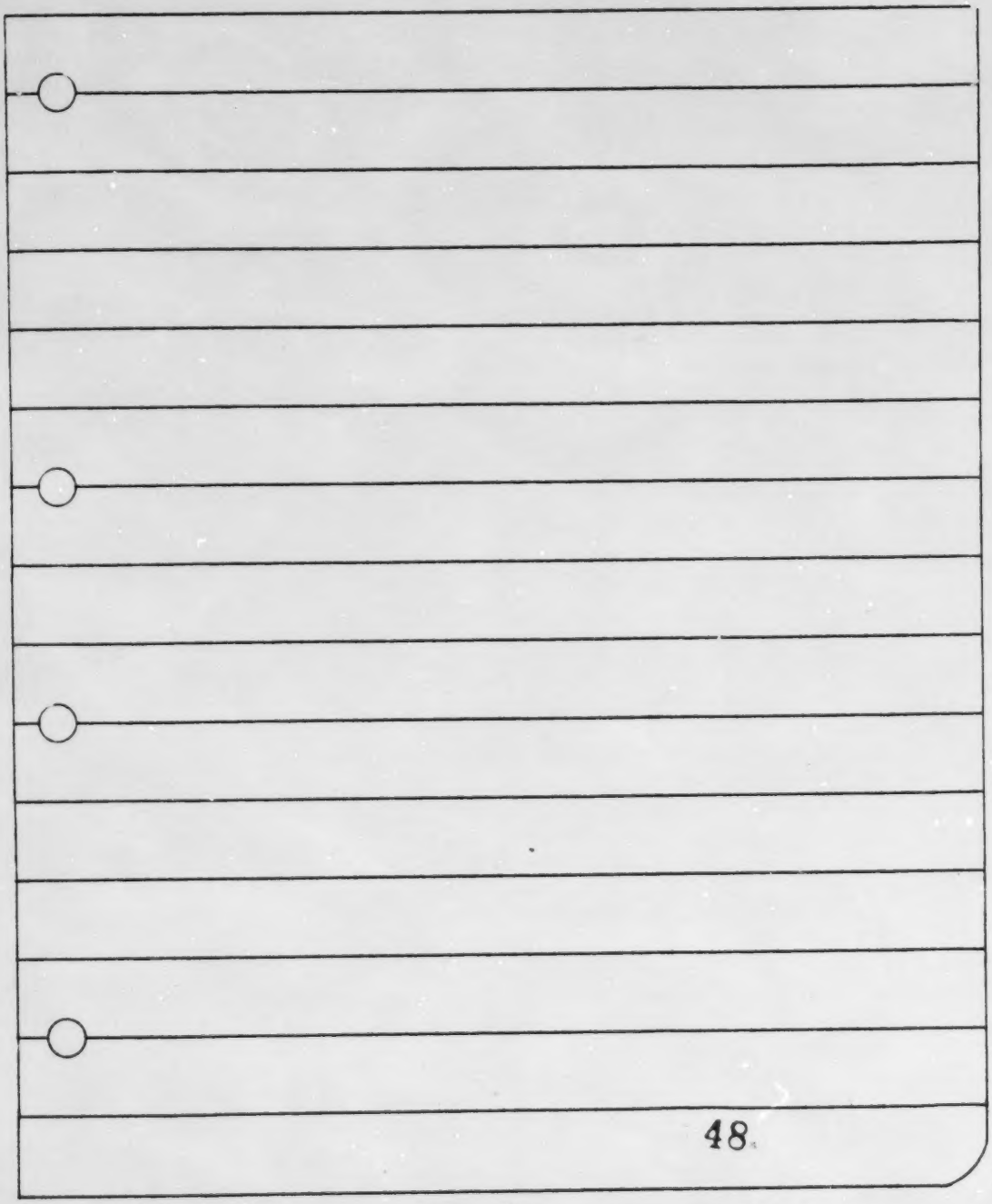
After you have found a series of possibles, contact them.

FIND A PUBLISHER

*Research the publishers that would be interested in your book.

*Make a list of possible publishers.

*Choose three for submission.

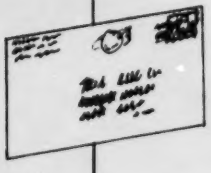


NOTES:

NOTES:

THE U.S. POSTAL SERVICE—HOW TO AVOID TROUBLE

Your manuscript -- sample chapter, table of contents, and introduction are completed and ready to be sent to a publisher, ***HOW DO YOU DO IT???***



1. Place materials in a large envelope.
2. Do not fold the material.
3. Include a cover letter explaining the material and giving a brief background for the publisher.
4. Seal the envelope well.
5. Print or type the name of the publisher as well as your return address.
6. It is suggested that you certify the package to the publisher. This is done at the Post Office.
7. Obtain a Return Receipt when you mail the package. In this way, you can be sure that the package has arrived at the publishing company.
8. Send to only one publisher at a time. Several weeks may pass so .....
9. WAIT AND WAIT AND WAIT.....

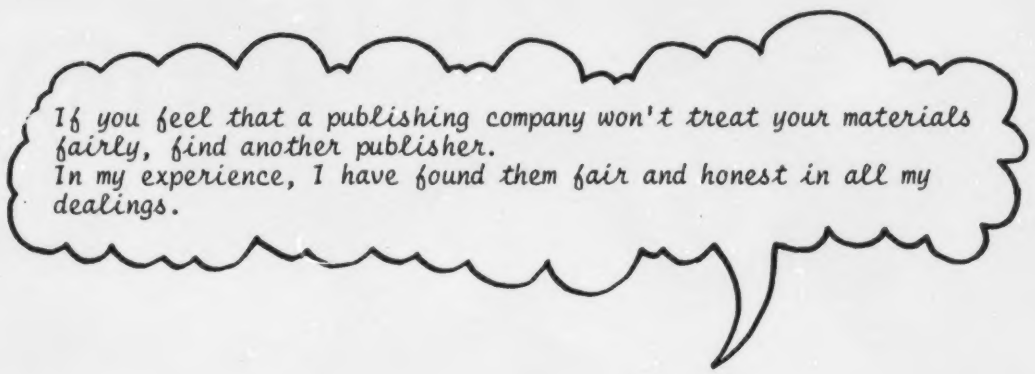
NOTES:

HOW TO PROTECT YOUR MATERIALS . . . . COPYRIGHT ©

When you are submitting materials to a publisher, you may want to protect your copyright. You may copyright the materials with the copyright office in Washington, D.C. If you are not familiar with the procedure, contact a lawyer or write to: The Copyright Office, Washington, D.C. ***for more information.***

Another possible way to protect the copyright (with less expense) is as follows: When you send a manuscript to a publisher, send a certified copy to yourself. Mail the copy through the post office, certify the letter or package, and address it to yourself. Be sure the package is sealed. DO NOT -- DO NOT OPEN THE PACKAGE TO YOURSELF.

If there should be a problem of violation of your materials, this will protect you.


If you feel that a publishing company won't treat your materials fairly, find another publisher.
In my experience, I have found them fair and honest in all my dealings.

THE REJECTION NOTICE—HOW TO SURVIVE

After you have developed the preliminary material for the publisher and have submitted the material, the waiting game takes place. You will check the mail every day and wait... and wait... and wait....

Eventually the day arrives.... a letter from the publisher. You're almost afraid to open it, but you do. It could be a form letter saying----

NOT AT THIS TIME,
FORGET IT,
OR
TRY AGAIN.

It could also be a contract. It could be a series of suggestions to modify, re-write and re-submit.

Your reaction to the letters will vary, but if you care about your efforts, YOU MUST TRY AGAIN. *Show the material to some friends to have them evaluate it. If the publisher gave you specific suggestions for improvement, follow the suggestions. Re-type and resubmit the ideas.*

If you feel that you would like to find another publisher, send a letter and send the materials. Eventually you may find the appropriate one.

If you receive a rejection notice, allow the manuscript to sit for a period of time. Give it some time (AND YOU SOME TIME) *to rest. It may develop at a later time into a saleable item.*

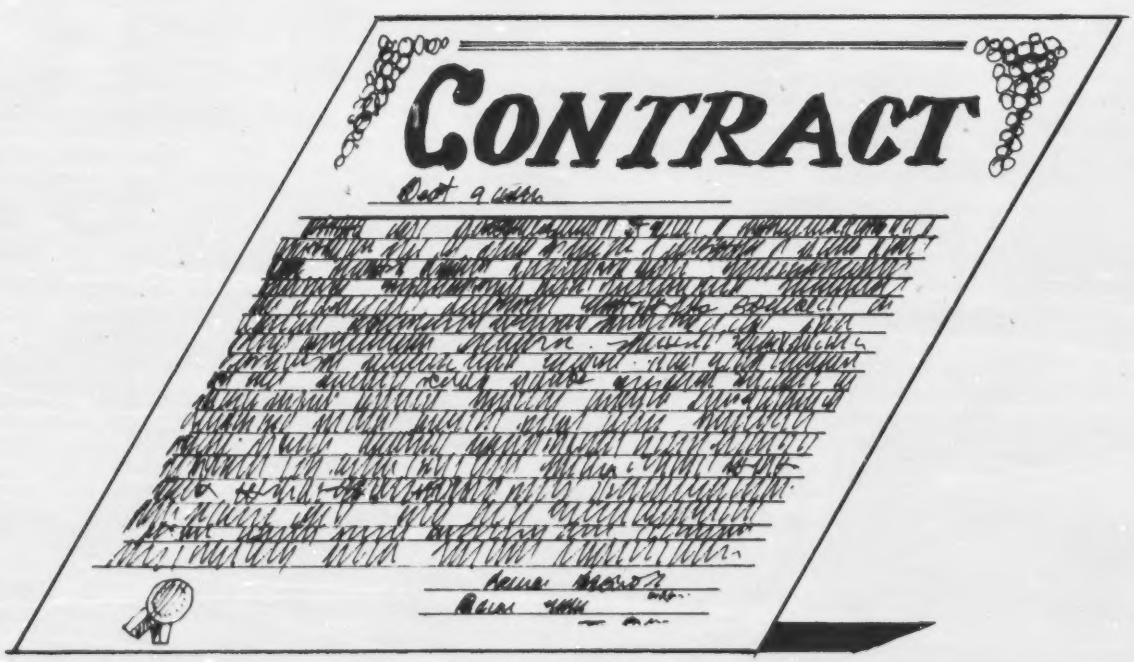
Keep trying. DON"T GIVE UP.

Published authors frequently receive rejection notices. If they give up, the works will NOT *be published.*

WHEN YOU RECEIVE A CONTRACT, BE SURE TO :

1. READ IT.
2. SIGN IT (MULTIPLE COPIES)
3. RETURN IT TO YOUR EDITOR BY CERTIFIED MAIL, RETURN RECEIPT REQUESTED.
4. CONSULT WITH THE EDITOR REGARDING TIME-FRAMES, FORMAT, AND YOUR OTHER RESPONSIBLITIES.
5. ASK QUESTIONS -- THIS IS HOW YOU LEARN.
6. IF YOUR PUBLISHER HAS AN AUTHOR'S HANDBOOK, OR GUIDEBOOK, READ IT.
7. DEVELOP A PLAN FOR WRITING THE MATERIAL.
8. TRY TO WORK WITHOUT TIME AS A PRESSURE. PLAN AHEAD.

ENJOY !!!



In order to develop a successful book, a cooperative effort is made by you and your editor.

SOME HELPFUL HINTS INCLUDE.....

1. Visit with the editor - in person. When you have a problem, call and ask questions.

2. You may wish to write down several problem areas and save calls.

3. The editors know their business. If they make a recommendation, it is in your best interest and in the book's best interest.

4. If you don't agree with an editor's suggestion, tell the editor.
   BE HONEST.

5. Always meet deadlines.

6. Keep the communication flow open between yourself and the editor.

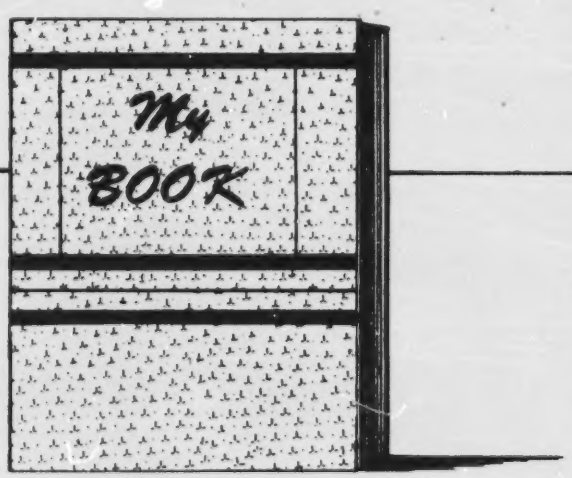
How to Publish Your Own Book

After you have gone through all of the steps in the various processes, you may decide (If you have sufficient financial resources) to publish your own book.

This is NOT an inexpensive project. Local printers may be utilized. You may contact specialized publishing companies that will publish your book at YOUR cost.

These companies may be found through local newspapers, Writer's Digest, and books about publishing.

You will have to distribute these books yourself. This is an alternative - weigh the benefits and disadvantages.



LIBRARY OF CONGRESS
PROCESSING SERVICES
CATALOGING IN PUBLICATION DIVISION

PREASSIGNED LIBRARY OF CONGRESS CATALOG CARD NUMBERS

Since 1901 the Library of Congress has, through its Cataloging Distribution Service, made its printed catalog cards available to libraries throughout the world. In 1951 the Library began preassigning catalog card numbers to forthcoming books. These numbers appear on the verso of the title page of each book, and are used by librarians who wish to order printed catalog cards, or who wish to identify particular catalog records in automated data bases.

SCOPE OF PREASSIGNED CARD NUMBER PROGRAM

This program is limited to monographs which list a U. S. city as place of publication on the title page.

The preassigned catalog card number must be requested prior to the publication of the book. We do not preassign numbers to books that are already in print.

Catalog card numbers are preassigned only to books which we assume are likely to be added to the Library's collections, or for which we anticipate substantial demand for LC printed catalog cards. The types of material which the Library collects only in a very limited way and for which catalog card numbers are generally not available include: calendars, diaries and appointment books; laboratory and teachers' manuals, most textbooks below the university level, correspondence-school lessons, programmed instruction books, workbooks and student guides for textbooks; religious materials for students in church schools, catechisms and instructions in devotions; light fiction; vanity press publications; self-published or privately printed publications; translations from English into a foreign language or from one Western European language into another; items of less than 50 pages; advertisements and tourist literature; blueprints, comic strip and coloring books, how-to-do-it books, games; and prospectuses or preliminary editions.

The Library does not preassign card numbers to serial publications, i.e., publications which are issued successively and indefinitely under the same title, with only the volume number and/or date changing.

PROCEDURES FOR SECURING PREASSIGNED CARD NUMBERS

Application is made by submitting a "Request for Library of Congress Catalog Card Number" to the Cataloging in Publication Division, Library of Congress, Washington, D. C. 20540. Application forms are available from the above address.

If the Library determines, on the basis of information submitted by a publisher, that the book is in the scope of the preassigned card number program, a catalog card number is preassigned and sent to the publisher on a computer-produced 3x5 card, which also lists the author, title, imprint and publication date.

The publisher adds this number to the manuscript of the front matter indicating that it be printed on the verso of the title page using the following legend: Library of Congress Catalog Card Number: 74-12946 (for example). The first two digits do not indicate the year of publication, but the year in which the card number is preassigned.

The CIP Division must be advised of all subsequent changes in titles, authors, etc., and cancellations. This notification is important as it prevents duplication of numbers. A new number is not necessary when changes are made. Confirmations of changes will not be acknowledged unless requested by the publisher.

There is no charge for the preassignment of a card number. However, a complimentary copy of each must be sent to the CIP Division, Library of Congress, Washington, D. C. 20540. This copy is used to prepare final cataloging so that cards may be printed before or concurrent with the release of the book. The CIP Division provides postage-free mailing labels for use in sending these advance publications. Do not, however, send galley material in fulfillment of this requirement; cataloging must be prepared from the final bound publication.

All materials undergo a final review in their published form before the decision to catalog is made. Upon examination of the published work, materials in the excepted categories may still be selected for the collections of the Library of Congress and cataloged. In those cases, a card number will be assigned during the cataloging process. Conversely, the preassignment of a card number does not guarantee that the title will be selected and cataloged by the Library of Congress.

The Copyright Office is operationally separate from the CIP Division. Correspondence concerning registration and the required deposit copies of books must be addressed to the Register of Copyrights, Copyright Office, Washington, D. C. 20559. A book may be copyrighted but not necessarily cataloged and added to the Library's collections.

It is not necessary to make separate application for a preassigned card number if your firm already participates in the Cataloging in Publication (CIP) Program, through which you receive complete cataloging data. However, if you should request a preassigned catalog card number for a publication that will later be sent in for CIP data, note this fact clearly on the Request for Library of Congress Catalog Card Number. If you wish additional information concerning the CIP program, please write to the Cataloging in Publication Division, Library of Congress, Washington, D. C. 20540.

REQUEST FOR LIBRARY OF CONGRESS CATALOG CARD NUMBER

To receive a PREASSIGNED card number please supply fullest information possible:

Publisher: _____

Author(s): _____

_____

Title: _____

_____

_____

Edition (e.g., 1st, 2nd, revised, etc.): _____

U.S. place of publication (city and state): _____

Proposed date of publication: Month _____ Year _____

Series Title: _____

Number of pages (approximate): _____

Will this publication appear at regular intervals under the same title (i.e., is it a serial publication)?

Yes _____ **No** _____

Although there is no charge for a PREASSIGNED card number, the Library of Congress requires one copy of the best edition of the completed book for cataloging purposes. A postage-free, self-addressed label will be sent with the preassigned card number for your convenience in mailing the required copy of the work. NOTE: This form may be used ONLY for requesting a PREASSIGNED card number, IN ADVANCE OF PUBLICATION. Once a work has been published, a card number can no longer be PREASSIGNED and can be obtained only by DONATING one copy of the published work to the Library.

Name and address to which preassigned card number should be sent:

Contact person: _____

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Phone number : _____

Send this form to: Catalogirg in Publication Division
Library of Congress, Washington, D.C. 20540

807-7 (rev 12/78) ☆ U.S. Government Printing Office: 1979—311-483/3681

On SUBMITTING MANUSCRIPTS TO ERIC

If you want to share your ideas, but don't want to hassle with publishers and editors, and if you're not interested in writing for money, then ERIC may be your outlet. In many school districts, your manuscript in the ERIC microfiche collection constitutes formal publication.

ERIC (Educational Resource Information Center) serves to collect and disseminate a vast selection of educational literature to teachers, researchers, and other interested persons. Sponsored and funded by the National Institute of Education, ERIC is a system of sixteen Clearinghouses that cover the range of education from early childhood to adult, from teachers to management, from rural to urban, and more.

For (and From) its wide and varied audience, ERIC constantly seeks new documents to keep its information current. Documents, such as your manuscript, may include any resource that bears on an educational topic--project descriptions, curriculum guides, instructional materials, essays, statistical compilations, tests--any print materials pertaining to education. Unpublished manuscripts, as well as published documents that are not commonly available, are welcome.

ERIC documents must meet several criteria. The document should be current and fresh. It should be written in clear, concise language with a minimum of jargon, and follow standard rules of grammer. Beyond writing quality, ERIC must consider legibility and reproductibility of a submission, because accepted documents are filmed onto microfiche. Regardless of whether documents are typewritten, typeset, xeroxed, or otherwise copied, letters should be clearly formed and contrast well with the paper. Colored papers and colored inks do not film well. Document length should be a minimum of five pages, and standard 8-1/2" by 11" paper is preferred. ERIC requests that two copies of a document be submitted, one for evaluation and filming, the other for possible deposit in the Clearinghouse reference library.

Because ERIC documents are in the public domain, another item to note is a reproduction release (see attached). When you submit a manuscript to ERIC, you will be asked to sign a statement granting ERIC permission to reproduce your work on microfiche or paper. If you cannot give that permission, your submission will be judged more stringently and only if a specific source of availability is cited.

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Dear Teacher ,

As we continue to develop publications for teacher center leaders, we find an amazing cadre of teachers who have developed expertise as writers. Not only do we have an opportunity to share successful instructional strategies and creative ideas with other teachers, but we also find that we have contributed to the new and exciting literature on teaching in the 1980's.

This module was developed as a resource for seminars on writing but hopefully you will use it as a guide if you are not able to attend such a session at your district teacher center.

As a classroom teacher in the Detroit Public Schools, I found that guiding the production of student newsletters, writing introductions for student booklets, preparing math guides with other teachers in Region 8 all provided me with the background necessary to write for the AFT Teacher Center Resource Exchange.

Don't underestimate the expertise that you have developed in the classroom during the past few years. Use your insight and experience as a springboard, but sharpen your skills by studying the recommendations and style of published authors.

Harold Cotler and I prepared this module especially for classroom teachers. We feel that it will give you a program of action that will make a difference in your profession as a teacher.

If you have suggestions for changes or additions as we revise the module, please submit them in writing.

We would welcome titles of articles and books that you have written for our resource file.

We look forward to your letter.

Remember communication begins at the center and the circle widens.

In Unity,

Pat Weiler

Pat Weiler, Director
AFT Teacher Center Resource Exchange

Dear Teacher ,

The materials presented here were developed to help you become an author. They are things which I have learned in several years in working with two publishing companies -- Diversified Production Resources, a manufacturer of supplemental learning aids, Incorporated, Northwest Boulevard, Newfield, NJ 08344 and Parker Publishing Company is the educational division of Prentice Hall, Incorporated, Route 9 W, Englewood Cliffs, New Jersey 07632.

The ideas and suggestions have worked in my situation. Take them and modify them to meet your unique needs and your educational situation. Try the ideas. If they don't work, try some others. Hopefully, you will be able to develop a product that will result in a contract from a publishing company.

If there are additional insights you would like to have, please feel free to contact us. When you receive a contract, please let us know.

In Unity,

Harold Cotler

Harold I. Cotler
Coordinator
Cape May County Teacher Center

ON WRITING FOR CHILDREN

Dear Colleagues,

After reading How To Be A Teacher Author, I am convinced that you can become a published author . But it is up to you to stick with it. In the course of my work with teachers at the teacher center, I am often asked how I became an author of children's books. Well, like so many of you, it began with the desire to write. A book, after all, begins with a dream.

Fortunately, my teaching career included 6 years as an elementary school library teacher. This experience gave me a first hand opportunity to become familiar with children's literature. I also learned a lot about children's reading preferences. There are many other avenues to becoming an author of children's books, and there are many children's book publishers who are on the lookout for new manuscripts. Times change, children's tastes change, and not all books are classical enough to last forever. What follows is a brief guide to help you get started.

A New Venture

Just as you wouldn't invest your hard earned money in a new business venture without first carefully studying the existing market and learning all you can about it, you most certainly should not invest your valuable time in a writing venture without doing the same thing. When you are inspired with a creative story idea, it is time to begin doing some thorough research.

A good first step for you to take is to become familiar with the field. Children's book publishers are interested in literary standards of excellence. Indeed, children's literature is a valid, creative art form. Its significance as such has only won recognition in the last century, but today, critical standards are every bit as demanding as critical standards for adult literature. Read the "New York Times Children's Book Review Section" every Sunday. Read the children's book reviews in the "School Library Journal" and in"The Horn Book" as well. Children's books are reviewed as seriously and as critically as are adult books. There are also many excellent books on children's literature that will increase your understanding of the field. Here are three that I find useful and comprehensive.

Cullinan, Bernice E. and Carmichael, Carolyn W. eds. Literature and Young Children. National Council of Teachers of English, Illinois, c1977

Georgiou, Constantine, Children and Their Literature Prentice-Hall, Inc. Englewood Cliffs, New Jersey, c1969

Huck, Charlotte S. and Huhn. Doris Young, Children's Literature in the Elementary School. Holt, Rinehart and Winston, Inc. New York c1968

You might also consider taking a graduate course in children's literature as well as a course in writing for children. But you will find that your best resource is a good children's library. Most good libraries receive yearly editions of an excellent reference called Subject Guide to Children's Books in Print, published by R.R. Bowker. Entries include all published children's books, date of publication, publisher, intended audience, etc. Remember that publishers are interested in new ideas. This reference work will help keep you from duplicating an already published work.

The Markets

Your next step is to study the markets. Why send your manuscript to the wrong publisher? "Writer's Digest" magazine publishes a comprehensive yearbook which describes all the publishing houses and their needs. This work tells you whether or not a publisher will even read an unsolicited manuscript. Some publishers provide a sheet of instructions for authors, and some houses list their payment rates.

If you live in the New York City area you can visit the Children's Book Council at 65 Irving Place, New York, New York 10003. The council has copies of all children's books published in the last three years. These are provided by the publisher members of the Council. For those of you who do not live in the New York City area, the Council was kind enough to provide some alternatives. They are:

George G. Stone Center for Children's Books
Claremont Graduate School
Harper Hall
Claremont, California 91711

Cooperative Children's Book Center
Helen C. White Hall
University of Wisconsin
600 West Park Street
Madison, Wisconsin 53706

Educational Materials Center
Information and Materials Branch
Administrative Services Division
Department of Health, Education and Welfare
Washington, D.C. 20202

Center for the Study of Children's Literature
Simmons College
300 The Fenway
Boston, Massachusetts 02115

If these are not convenient, try contacting the children's services coordinator in any large library system. They will tell you where you can examine the latest in children's literature. Before I begin writing, I check out my idea against the most recently published materials. Publishers are more interested in new book ideas than in rehashes of old books.

Is your book based on fact? Be sure to research it carefully, the way you would a good thesis. I usually begin my research tentatively, until I have a rough idea of what I want to say. I tend to write my first rough draft without regard to style or economy of words. I also sketch it out because it helps me to "see" where I'm going, even though I do not possess artistic talent.

I can't really tell you how many times to revise, edit, rewrite, or rework your manuscript. My first draft usually has a story beginning, a middle and an end. I assure you that those ingredients are not so easy to develop. I have written as many as 25 drafts before submitting my manuscript for publication. And even then, I quake with anxiety when I finally mail it to my editor. But that's not the end of it. If you're good enough to go to contract, chances are there will be still more rewriting before final publication.

Hard work you say? Nothing irritates me more than an untutored comment about how easy it must be since there are so few words on each page . That "master's thesis" is distilled into its purest form; a clean, simple readable story that children will love. And all the time you're writing it, you're busy making decisions. What age group? What genre--nonfiction, fantasy, realism, gothic romance? The list is endless.

But just imagine signing your first contract. Imagine the thrill of seeing your first book in print, and imagine receiving your first "fan" letter from an appreciative reader. Is it all worth it? If you want to write for children you already know the answer.

Good luck,
Pearl Wolf

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Pearl Wolf is the author of Gorilla Baby:The Story of Patty Cake , published by Scholastic Magazines, Inc.,in both soft cover and hard cover editions. Her second book, Mysterious Creatures from Outer Space, is published by CPI, and distributed by Silver Burdett. Her third book, on grizzly bears, is in publication by Scholastic, and will be out in the 1980-1981 school year.

In addition, Pearl Wolf was a major contributor to The Reading House Series published by Random House and The Random House Reading Program. She has also written stories for the revised Scott Foresman basal reader series. She is currently working on her doctorate at New York University in Early Childhood and Elementary Education.

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TRADELETTER

Teacher-Writer (The Educational Publishing Tradeletter)
Suite 60-F, 177 White Plains Road
Tarrytown, New York 10591.

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Your suggestions will be greatly appreciated.

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Pat Weiler, Director
AFT Teacher Center Resource Exchange
11 Dupont Circle, N.W.
Washington, D.C. 20036

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